

MARKS MR. SKINNER AMONG BEST ACTORS

Actor Has Right to Consider Financial Returns for Effort.

MRS. FISKE SHARES HONOR WITH AUTHOR

Compelling Drama, "Salvation Nell," Strengthened by Interpretation of Capable Company.

By ALLEN D. ALBERT.

One of the best actors of our generation is Otis Skinner. His "Francesca da Rimini" of several seasons back and his Shylock of the following season were performances to remember with continued pleasure. "The Honor of the Family" does not give him opportunity equal to those two classics, but it serves to show Mr. Skinner's fine craftsmanship and reward his endeavor with substantial financial return.

Playgoers (somewhat) and critics (altogether too much) are inclined to disregard this matter of commercial success. The actor, like the statesman, should never suffer from the itching palm. Glory should be enough for him. The less exalted minds in the audience can do the money-grubbing. Let the actor serve art and poetry and beauty.

Well, when the day comes that the actor shall think of those things alone the stage will turn out its lights. An actor must not only live, he has also a right to substantial return for his skill. Whether he be Mr. Skinner or some one else, he is entitled to the money and it is good to see that in this instance the reward is coming.

A difficulty with Mr. Skinner's acting is that he seems to be too cocksure. He is not, in fact. On the contrary, he is modest, deferential, and has the willingness to change his opinion which typifies the genuine student. But on the stage, in his desire to strike resolutely into a part, he conveys the impression to many of his patrons that he thinks he knows his Shakespeare and his Shylock and his Hamlet and his Philippe Bridan this past week. That would be indeed a cursory review of our American stage which did not rate Mr. Skinner as a fair candidate to be its prospective leader.

As to "Salvation Nell."

Anybody can get readers for a book which deals with the very rich. It requires genius to get readers for a book which deals with the squalid poor. Mrs. Fiske and Mr. Sheldon have achieved a result akin to this latter achievement in an entire new play, "Salvation Nell." The new play is bold. There is no lightning of the shadows which fall across Cherry street. If the right way to rear our daughters is to keep them ignorant of the great world of poverty, then this is no play for general consumption. But who will argue that? Who that has seen "The Eastward Ho!" and has not averted his face from it in dismay? Or "Lear," or "Hamlet," or "Richard III?"

Mrs. Fiske is said to have accepted this play within an hour after it fell into her hands. That was characteristic of her. She foresaw its power when presented in the round. But here are some of the devices which she and her husband, Harrison Grey Fiske, had to adopt in order to obtain a first act in a barroom so that the dialogue would carry to the audience and yet convey also the impression of hush and confusion appropriate to the place on Christmas Eve. They had to enlist real Italian musicians to make the music; a real Italian fruit vender for the third act; foreigners very largely for all the act; and a playright who never acted before, and then go out and bring back the atmosphere of the scenes.

One problem not at first disclosed by the spectators is this: How can the effect of seventy feet of tenement be obtained in about forty feet?

The solution is that the stories were gradually shortened toward the top of the proscenium arch, and the characters in the windows were generally graduated in size, tall or fat woman at the bottom and slender young girls at the top.

A Chorus Lady Arrives.

"Why don't you sit with your mother a little while?" This is the substance of a question asked by the Chorus Lady's mother of the Miss O'Brien herself. "I can't keep men like David Belasco sitting around waiting for me very long," is the answer.

If Miss Rose Stahl can duplicate her success in this play so that, a second time, men and women come to see her, then will it suit her convenience to keep David Belasco waiting for her? Nothing succeeds like a comedy success. Brilliant powers like those of Mr. Mansfield and Mrs. Fiske make comedy interest in a serious drama. But comedy evokes its own interest without any compulsion and without making music with it. Whether through trick of manner like Mr. Wilson or impersonations gleaming with humor like Mr. Lauder, has a sunny path.

Miss Stahl has a good play. Mr. Forbes has proven the value of leaving stage tools before one attempts a great construction. "The Chorus Lady" was at first a vaudeville sketch. Then it was enlarged into a play and a mighty laughable and successful one. Not many of those who see it realize what it represents. Yet behind it are the lessons of watching scores of productions as a press agent and general manager, of participating in many successes and a fair share of failures, of noting audiences in all varieties of moods. More good fortune!

Metropolitan Opera Co. Quartette
SIGNOR BONCI, Tenor.
MME. RAPPOLO, Soprano.
MRS. LAURENCE, Contralto.
HERBERT WITHERSPON, Bass.
Grand Operatic Concert
NATIONAL THEATRE
Thursday afternoon, Feb. 11, 4:30
Prices: \$2.00, \$2.50, \$3.00, \$3.50, \$4.00.
Seats now on sale at Wilson's Ticket Office, 125 F. St., in the W. F. Frederick music store. Weber piano used. Feb. 11

IRELAND'S
Past and Present
Illustrated with Stereoscopic Views
By WM. E. CURTIS
And HON. MICHAEL J. RYAN.
HON. W. BOURKE COCKRAN
To Preside.
A most enjoyable and instructive entertainment. Opened by a series of slides, showing the progress of the Irish people, and a fair share of failures, of noting audiences in all varieties of moods. More good fortune!

Stars of Opera
TO GIVE RECITAL
Concert Thursday Afternoon Will Interest Lovers of Music.

An interesting announcement of a coming event is that of the joint recital to be given next Thursday afternoon in the National Theater by Alessandro Bonci, the distinguished tenor; Mme. Marie Rappold, soprano; Mrs. Marianne Flaherty, contralto; and Herbert Witherpoon, bass, all of the Metropolitan Opera Company, of New York. Signor Bonci heads this concert company and is giving a limited number of recitals in the principal cities of the East.

NEW ROLE OF MISS MARLOWE SIMILAR TO JEANNE D'ARC

Marks Another of Large Repertoire of Historical Characters.

Miss Ethel Barrymore Presents New Play in "Lady Frederick."

Historical characters have for many seasons been the particular joy and delight of Miss Julia Marlowe, and it is fair to assume that she has portrayed in her stage career more famous women of history than any other star.

Now that Miss Marlowe has inaugurated a new season in a new play, she has added another great characterization by essaying the role of Yvette in "The Goddess of Reason," a new poetical drama by Mary Johnston, which will be seen for the first time in Washington at the Belasco Theater tomorrow night.

There are certain characteristics in Yvette which are similar to the role of Jeanne D'Arc with which Miss Marlowe is familiarly associated. Both heroines were peasant girls, and extreme patriotic enthusiasts. Both typified great movements of their day in France.

Yvette, Miss Marlowe's character in "The Goddess of Reason," bears a striking resemblance to the warrior maid, in that again the spirit of France is embodied in woman, but in this instance it is the spirit of France breaking away from the yoke of oppression and death to all tyrants and aristocrats.

Miss Marlowe has a magnificent production, massive in its five acts, and thrilling in its scenes of mob violence. The romantic element dominates the story, and the love of the noble for the peasant girl is beautifully brought forward.

NATIONAL—Miss Ethel Barrymore in "Lady Frederick."
The annual engagement of Miss Ethel Barrymore will begin at the National Theater on Monday.

This year, Charles Frohman has selected for Miss Barrymore a new comedy from the pen of W. Somerset Maugham, which has been one of the greatest successes London has ever known in a long time. There are a number of entertaining and novel situations, bright dialogue and brilliant epigrams in "Lady Frederick." The central character, Lady Frederick Berolles, the part played by Miss Barrymore, suits her personality wonderfully well.

COLUMBIA—"The American Idea."
George M. Cohan's 1909 offering is "The American Idea," which comes to the Columbia tomorrow night for a week's engagement.

Mr. Cohan announces his new piece to be a "musical frivolity" which aims to run the entire gamut of musical comedy resources in three hours. To accomplish this Mr. Cohan has written and composed at top speed. It is his boast that "The American Idea" is the fastest piece he has ever written, and that the action requires players to do a hundred yards in ten seconds or better.

The cast is headed by George Beban, a strongly featured comedian, well known to Washington playgoers. With him are associated such old favorites as Trilby Friganza, Robert L. Dally, Gilbert Gregory, Mark Hat, Carrie Bowman, Lola Merrill, Harold Forbes, Richard Taber, Edith MacBride, and Harry Gordon.

The chorus numbers seventy-five singers and dancers, the piece being above all devoted to music and movement.

The song numbers are numerous, including "Sullivan," which Mr. Cohan (Continued on Tenth Page.)

ACADEMY MAT. TUES. THUR. & SAT. FRIDAY.

DELIGHTFUL MUSICAL NUMBERS THE WIZARD OF OZ

ORGANIZATION OF 60 WITH GEORGE STONE as the Scarecrow.

Next week, "A Millionaire's Revenge."

TONIGHT ALL SEATS 25c

CONCERT WITH Life Motion Pictures

Metropolitan Opera Co. Quartette

SIGNOR BONCI, Tenor.

MME. RAPPOLO, Soprano.

MRS. LAURENCE, Contralto.

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MISS ETHEL BARRYMORE, In "Lady Frederick."

MISS BEATRICE TURNER, In "The Wizard of Oz."

Miss Crosman Opens in "Sham" At Columbia Theater Next Week

Considerable interest attaches to the announcement that Henrietta Crosman will give the first performance of her newest comedy, "Sham," in Washington at the Columbia Theater next Monday night, February 15, in that she has not been seen here since her notable production of "The Christian Pilgrim," which gave the clever actress an opportunity to interpret a classic role.

Now, however, Miss Crosman returns in a role which is replete with the element of comedy which has made her the foremost comedienne of the American stage.

"Sham" is described as a comedy in three acts by Geraldine Bonner and Elmer Harris. Although its classification is probably technically correct, "Sham" bears the same relation to "society" as "The Lion and the Mouse" does to "finance," and as "The Man of the Hour" does to "politics."

BELASCO—William Faversham in "The World and His Wife."

Mr. Faversham came to us early in the season as an actor-manager, at which time it was speedily discovered that his abilities as a producer gave ample justification for his ambition. Since the favorable approval of Washington, Mr. Faversham has presented "The World and His Wife" in Cincinnati, Chicago, and New York. In the latter city, at Daly's Theater, he has achieved a very big and important success. He comes to Washington direct from his long stay at Daly's Theater. The New York critics accepted the work as his true work and so fine was the acting and so artistic the production that the reviewers were quick to proclaim that Mr. Faversham had brought back to Daly's its old prestige.

NATIONAL—Marie Doro in "The Richest Girl."

Charles Frohman will have another star at the New National Theater following the engagement of Miss Barrymore. Miss Doro will be seen in "The Richest Girl," by Gavant and Morton, authors of "My Wife," in which Mr. Doro appeared at the New National last season. As Carlotta in "The Morals of Marcus" last season, and now as Benjamin Monnier in "The Richest Girl," this dainty dresden star has completely captivated her admirers, and they are multiplying as the seasons come and go.

William Faversham returns to the Belasco Theater next week in "The World and His Wife," which was presented here last September with great success.

CHASE'S—Jefferson de Angelis and Vaudeville.

Chase's next week promises a bill comprising the comic opera comedian Jefferson de Angelis and company, in the triple travesty musical skit, "The Rehearsal," the Stanislaus Stange and Julian Edwards vaudeville grand opera, "The Patriot," Al Grant, in laughable dialect stories and songs; the attractive Dorothy sisters in their Broadway hits; the celebrated Bounding Gordons, and Arthur Huxton, a popular comedian.

ACADEMY—"A Millionaire's Revenge."

"A Millionaire's Revenge," the most sensational melodrama ever produced, will be the offering at the Academy for the week of February 15.

It has a thrilling story of absorbing interest, and shows the greatest variety of chorus girls and pretty models by the rich, idle clubmen. No play has ever attracted so much attention as this drama of real life, founded on the New York Madison Square Roof Garden tragedy.

AUDITORIUM—Burton Holmes on "More About Paris."

At the New Auditorium tonight Mr. Burton Holmes will deliver the last personal travogue of the present series. (Continued on Tenth Page.)

WASHINGTON'S PLAYHOUSE BEAUTIFUL

A theater presenting at all times only the representative foreign and American artists and attractions.

The Messrs. Shubert request your distinguished consideration for the forthcoming annual engagement of

JULIA MARLOWE

Week beginning Tomorrow Night, on which occasion

Miss Marlowe will produce for the first time here,

THE GODDESS OF REASON

A new poetical drama of the French Revolution by

Mary Johnston, author of "To Have and To Hold."

Magnificent Production. Company of 100

Note: The curtain will rise evenings promptly at 8. Matinee Saturday only at 2. No one will be seated during the action of the play.

SPECIAL—RETURN ENGAGEMENT

Next Week—Seats Thursday—Matinee Wednesday and Saturday

MR. WILLIAM FAVERSHAM

AND HIS INCOMPARABLE COMPANY IN

THE WORLD AND HIS WIFE

When seen at the Belasco Theater last September, this play was

recognized as being the most powerful drama of modern times.

GAYETY THEATRE Ninth St. Near F

Commencing Monday Matinee, February 8, 1909.

MATINEE EVERY DAY.

THE BIG NEW YORK SHOW

Jeux Burns Offers

The CASINO GIRLS

In Two Up-to-the-Second Musical Burlesques

THE TWO PIKERS AND ANIGHT IN GOLDFIELD

Including Tom McKee, Pauline Moran, Burns & McCone, Blanche Curtis, The Musical Gnomes, Nolan & White, Lillian Washburn, Murphy & Vidor, and the

GREAT GOLDY MAKARENKO TROUPE

Next Week—Rents-Santley Co.

Grand Concert Tonight

Shepard's Pictures

NEW LYCEUM

Popular with the People.

Commencing Matinee Tomorrow

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Butler, Jacob, and Lowry

Present the

MERRY MAIDENS

With the Chief of Fun Injectors,

SAM RICE

20 Stately, Blushing Damsels in

the Sheath Gown Gavotte

Two Screaming Burlesques,

CAFE BOULEVARD and

AT CONEY ISLAND

Next Week—MORNING, NOON, AND NIGHT

It

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It

BISPHAM DELIGHTS LOVERS OF MUSIC

Singer at His Best and Audience Responds With Generous Applause.

Like the sense produced by turning over the leaves of some rare old volume or tasting wine grown mellow with age was the effect produced on the audience which heard David Bispham in the song recital at the New Masonic Auditorium last night.

Mr. Bispham has lost none of the volume, the flexibility, the resonance of voice that has long since classed him among the premier baritones of the day. On the contrary, his interpretation of the selections of masters seemed better than ever and, from the first strains of Haydn's "Requiem," along the Dewy Grass," which opened the program, the recital was one continuous triumph for the singer. The appreciation of the audience was shown in the encore after encore.

Miss Morse's Singing.

But the triumph was divided with another, who shared equally in the rendition of the program, and was the recipient of as enthusiastic and spontaneous applause. This was Miss Louisa Livingston Morse—a singer not only possessing a voice of unusual merit and a thorough understanding of how to arrive at the best tone inflections, but whose personality entered into the very composition of her vocal expressions and became a part of them. It mattered little whether the selections were in German or French, or whether the audience understood the words. The music, the spirit, the sentiment were there and the audience followed assuringly through the category of emotion expressed, never once failed in the effect.

Old masters were in prominence in the first part of the program, which was given by Mr. Bispham. "The Frost Scene," from Purcell's "King Arthur," introduced a decided innovation in vocal expression and an encore was called for. The old Jacobin song, "Down Among the Dead Men," brought even a greater applause.

Second Division.

Five German selections composed the second division of the recital, and in this Miss Morse was forced to repeat a part of Reichardt's "When the Roses Bloom." After the rendition of the last number, "Ecstasy," by Walter Morse, fumbled, she gave an encore, "The Weather."

Mr. Bispham was decidedly at his best in the rendition of music. "The Raven," "The Raven," almost faultlessly did he follow the dramatic standard of impression preceding expression and the effect upon his hearers was intense. In addition to this, his words were in perfect harmony with the accompaniment.

The fourth and fifth divisions were taken by Miss Morse and Mr. Bispham, respectively, in which the former gave an especially pleasing rendition of Galway's "Alone Upon the Beach," while the latter made a decided hit in the manner in which he sang Teal's "The Ballad of Lillie Belle."

In the concluding division, Mr. Bispham and Miss Morse gave three duets, being Edvard Grieg's "Coeur de Mer," "Marriage," "Friendship," and the "Night Hymn at Sea," by Goring-Thomas. "Friendship" was repeated on an encore.

Harold Gabor Smith played the accompaniments.

TIT FOR TAT.

"It must be very nice," said the caller to the author's wife, "to have your husband at home so much of the time."

"Yes," replied Mrs. Tit and Darlington Sprinkles. "It gives me a chance to go out."—Harper's Weekly.

CHASE'S
The largest, handsomest and most popular theater with weekly bills surpassing the \$1.50 and \$2.00 attractions. Daily Matinees, 25 cents only. Reservations, 25, 50, and 75 cents.

Fun Foreman: A humorous play with a twist at Washington.

A Triumph.

La Petite Revue,
Fresh from its Series of Successes in Other Cities.

GAY AND GORGEOUS HIT.

Three Acts—A Evening With Animation, Loveliness, and Laughter.

Harry Armstrong and Billy Clark, Merchants of Sables and Songs.

Special Foreign Feature, VICTOR NIELSEN'S

TALKING BIRDS,
The Wonderful "Coo Coo" and "Laura" Caper in Three Different Languages.

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Another European Sensation, **FRANCO PIPER,** The Maestro of the Present, Sublimely Juggling Banjo.

Barnes and Crawford, "The Father and the Crown."

ADDED ATTRACTION, The Greatest of Irish Comedians, LEO OF THE WEBER-FIELDS Co.

JOHN T. KELLY, and His Grand Comedies in "ONE BEST BET"

A Race Track Episode with Complications Causing Seriousness of Laughter.

The American Vitagraph, "Earthquake Scenes in Sicily," The Devastating Rescue and Relief at the Place of the Calatrophe.

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Week Beginning Tomorrow Night At 8:15

NEW NATIONAL

The only theater in Washington offering exclusively American and foreign stars of the first rank

Charles Frohman Presents

Ethel BARRYMORE

In Her Most Successful Comedy

Lady Frederick

By W. Somerset Maugham, Author of "Jack Straw"

NEXT WEEK—Matinee Saturday Only—Seats Thursday

CHARLES FROHMAN PRESENTS

Marie Doro

In Her New Comedy Triumph

The Richest Girl

By GAVAUT & MORTON, Authors of "My Wife"

Cast Includes Orrin Johnson—Especially Engaged

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THE AMERICAN IDEA

His 1909 Show—A Parisian-American 100-Girl Power Musical Frivolity

With George Beban, Trilby Friganza, Robert F. Dailey and Brilliant Comedy Cast

60 Girls WHO SING Girls 60 WHO DANCE COMPANY OF 100

DIAMOND-STUNBURST AND TEA-ROSE CHORUS.

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